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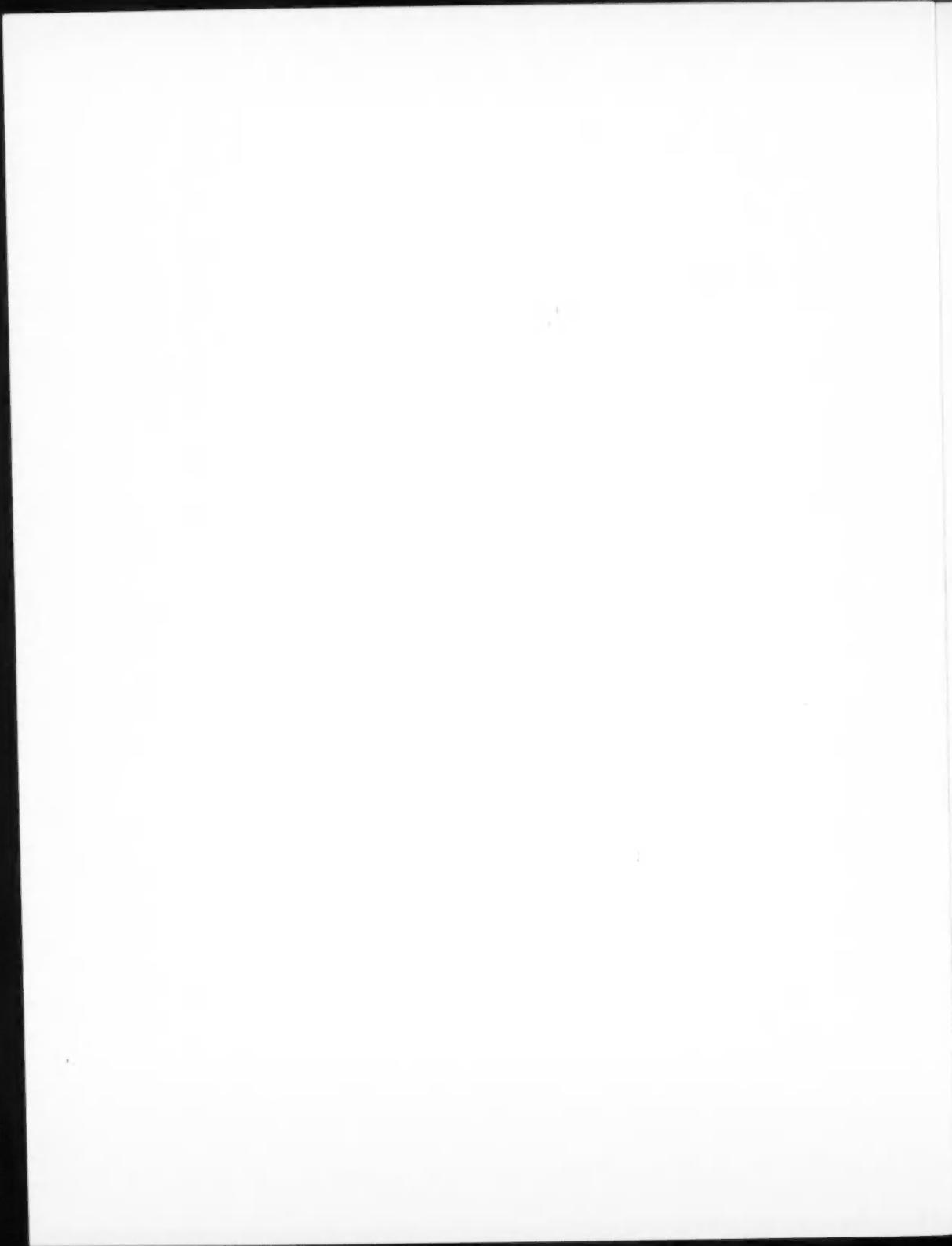
Library Service

DIE KAAPSE BIBLIOTEKARIS

THE CAPE LIBRARIAN

AUGUST—AUGUSTUS 1961

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DIE KAAPSE BIBLIOTEKARIS

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Groot dinge word in verband met Biblioteekkomitees in die vooruit-sig gestel. Biblioteekkomitees het seker noual sirkulêre no. 13 van die Biblioteekdiens ontvang. Die aksie-komitee wat die saak in hande het beoog om vroeg in 1962 n Provinciale Kongres van Biblioteek-komitees te hou om hierdie stigting te bespreek en die loodsing daarvan te beplan.

Die regulasies van die diens maak voorsiening dat elke openbare biblioteek wat by die diens geaffilieer is, n adviserende komitee van 5-7 lede moet hê. Daar word nou stappe geneem om hierdie 1500-2100 kultuurleiers, 5-7 in elk van die 300 dorpe, in n maatskappy te organiseer. Hierdie maatskappy sal die

REDAKSIONEEL

„Kaapse Biblioteekkomitee ontwikkelingsstigting“ genoem word. Elke biblioteek sal amptelik lid hiervan mag word en n jaargeld van R1 per 100 inwoners van sy dorp betaal. Die doelstelling van die maatskappy is:

„Om die openbare biblioteekkomitees van Kaapland tot n organisasie-eenheid saam te snoer ten einde hul in staat te stel om die bevolking se kulturele, intellektuele en opvoedkundige standaard te bevorder, deur -

plaaslike biblioteekkomitees behulpsaam te wees met die bevordering van groepaktiwiteit, soos bv. filmverenigings, spelleesgroepes, besprekingsgroepes, kunswaardering en ander kulturele aangeleenthede;

finansies beskikbaar te stel vir die studie van biblioteek- en verwante aangeleenthede;

die opstel van n paneel van sprekers en kunstenaars insake kulturele aangeleenthede;

die reëling van besoeke vir sprekers en kunstenaars (bv. ballet, toneel, opera, ens.) om in Kaapland op te tree met spesiale verwysing na die platteland;

verkryging van fondse deur middel van ledegelde, skenkings en toegangsgelde by opvoerings, ens.;

die hou van kongresse (streek, provinsiaal) of;

die Provinciale Administrasie van advies insake biblioteekdienste

te bedien en biblioteekaangeleenthede in die algemeen te bevorder;
die gebruik en verspreiding van publikasies van 'n hoë gehalte te
bevorder;
die leesvermoë van biblioteekgebruikers deur middel van gereüleerde
kursusse en leesapparate;
die samewerking van bestaande organisasies met verwante doelstel-
lings; en
dielewering van bydraes vir die *Kaapse Bibliotekaris*.

Daar word gevoel dat hierdie maatskappy veel daartoe sal bydra om
Kaaplandse kultuurlewe te organiseer en te finansieer.

Die doelstelling van die voorgestelde stigting bewys weereens dat
die Provinciale Biblioteekdiens se openbare biblioteke nie maar net
nog 'n paar plekke is waar 'n paar boeke uitgedeel word nie maar, soos
Dr. W.E.G. Louw dit in die pers gestel het „die grootste en positief-
ste kultuurdaad van ons geslag is".

Dr. Th. Priis *Director Library Services*

"Today's library is no longer merely a
quiet retreat for sedentary reading and
study. Today's library is a beehive of
activity, a busy marketplace of ideas,
its fields of interest no longer only
cultural but encompassing as well all
areas of thought, and limited only by
the infinite span of man's ingenuity and
curiosity. The library of today sees
its responsibility as that of an educa-
tional agency available to all in the
community, of whatever age and with what-
ever needs that may be satisfied by its
resources.

For the library, a relative newcomer
among the educational institutions of
Western civilization, has had to change
and grow very rapidly within its short
history to keep pace with the changing
times."

Arthur H. Parsons

LESSE IN DIE LESERKUNDE

Dr. P.C. Coetzee

4. TWEE SOORTE LEKTUUR

„Lektuur” is n baie gerieflike woordjie, maar hy het twee betekenis se waarop ons attent moet wees. In die eerste plek beteken dit leesstof en kan ons dit gebruik in plaas van gedurigdeur te praat van boeke, pamphlette, tydskrifte, kennisgewings en wat dien meer sy. So n enumerasie moet altyd onvolledig wees, en die nadruk word op die verkeerde aspek van die materiaal geleë, naamlik op die uitwendige voorkoms, terwyl ons eintlik die inhoud wil aandui, die voorstelling, gedagtes, redeneringe, en insigte wat in die materiaal vir die leser daar is om gelees te word.

Die woord „lektuur” word ook gebruik vir al die aktiwiteite wat gesamentlik verrig word wanneer n mens lees. As ons dan praat van die lektuur van n gemeenskap dan bedoel ons die werklike gebruik wat deur daardie gemeenskap van boeke en ander leesstof gemaak word. Ons kan die twee maniere waarop die woord gebruik word deur te sê dat die een n substantiewe en die ander n aktiewe betekenis weergee. Soms word dit so gebruik dat albei betekenis se terselfdertyd aanwesig is.

As ek nou praat van twee soorte lektuur dan bedoel ek dat daar twee soorte leesstof bestaan en dat elke soort leesstof verbonde is aan n besondere manier van lees. Die verskil is hier weer in die wese van die mens as ontdekker en uitvinder. Ons kry dan ontdekingslektuur en uitvindingslektuur (of invensielektuur - as u wil skeppingslektuur).

Voordat ons die verskil bespreek tussen die twee soorte leesstof en die leeswyse wat met elkeen van die twee verbonde is, moet kortliks n belangrike hulpmiddel van die denke, die *grensbegrip*, verduidelik. Dit kan die beste gebeur aan die hand van die woorde „wit” en „swart”. n Absolute swart is vir ons die afwesigheid van lig en absolute wit die afwesigheid van kleur maar ons kan n hele opeenvolging van tinte hê waarin wit en swart gemeng is van n ligte grys tot n pikswart. Wit en swart is hier grensbegrippe enige waarneembare ongekleurde ding staan ergens tussen die twee, sommige neig na die swart kant ander na die witkant, volkome swart dinge en volkome wit dinge is betreklik skaars. Ook invensielektuur en ontdekingslektuur is grensbegrippe. Neem ons enige besondere werk dan sal ons daarin

ontdekking en uitvinding kry, maar by sommige oorweeg die een aspek in so 'n mate dat ons dit tot die een kategorie kan reken terwyl 'n ander werk byna uitsluitlik tot die ander kategorie kan gereken word. Hierdie indeling dink nie die verdeling in „Fiksie“ en „Non-fiksie“ in ons biblioteke nie. „Fiksie“ is wel in hoofsaak invensielektuur, maar die „Non-fiksie“ sluit gedeeltelik invensielektuur en gedeeltelik ontdekkingalektuur in.

Die kenmerkende van die ontdekkingalektuur is dat dit bestaan uit beskrywings van die werklikheid soos dit is, of liewers soos die skrywer dit gesien het. Die skrywer maak aanspraak daarop dat hy waarheid meedeel in die sin dat sy beskrywings beantwoord aan feite en dat sy bewerings aan die feite getoets kan word. Eksplorasieaktiwiteit gaan natuurlik heelwat verder as die waarneembare, ons probeer ook die feite aanvul met ons redeneervermoë. Ons soek in die feite 'n samehang, 'n verband van oorsaak en gevolg. Die interessantheid en belangrikheid van die ontdekkingalektuur is dikwels meer in wat die skrywer op die wyse deur sy denke ontdek het as in wat sy beskrywings van wat hy, of ander mense, gesien het. Juis in hierdie ontdekking deur die denke is 'n inventiewe element wat soms groter en soms geringer is.

By die invensielektuur is die nadruk op uitvinding (skepping).



Die skrywer gee glad nie voor dat hy die werklikheid beskryf nie. As hy daarop aanspraak maak dan glo ons hom nie, tenminste nie as ons eers die stadium van kinderlike onbevangenheid agter ons gelaat het. Ons weet dat hy alles wat hy vertel versin het, dat hy sy fantasie gebruik het om 'n versinde wêreld aan ons voor te hou. Maar darem nie alles nie, anders sou sy storie ons so min interesseer as die deurmekaarpraat van 'n waansinnige. Nee, hy het ook die werklikheid nodig om as grondstof te gebruik. Maar hoe gebruik hy die werklikheid?

Hy neem dele en sye van die werklikheid, verander dit soos dit hom pas, meng dit op n taamlik willekeurige manier en produseer dan n beskrywing van n wêreld wat sy eie uitvinding is. Sy procedure kan vergelyk word met die van n kok, wat meel (in roue toestand onverteerbaar, en gaar ook maar onsmaaklik) neem, dit meng met ander bestanddele (min waarvan op sigself juis baie smaaklik) om die resultaat dan te bak, en op die wyse n heerlike koek te produseer. Die koek is n uitvinding, maar om hom te produseer moet ons van natuurdinge en natuurprosesse gebruik maak. Die koek is egter nie meel, rosyntjies, sout, suiker, en dies meer nie maar n werklikheid op sigself. Net so is die werklikheid wat in die inventiewe boek beskryf word, n werklikheid van n baie eienaardige soort wat nie sonder meer tot ontdekking herlei kan word nie. Soms gee dit n beeld van wat die skrywer dink die wêreld behoort te wees (maar ongelukkig nie is nie). Nou bestaan daar werke wat tot die klas invensielektuur gereken word, maar wat nie eintlik heeltemal daar tuishoort nie. Daar is byvoorbeeld historiese romanne wat hoofsaaklik geskryf is om n ware beskrywing van n voorval of n tydperk te gee, met n dun vulsel van versinsel daarin om die dorre historiese werklikheid met die konfyt van invensie smaakliker te maak.

Die manier waarop die leser hierdie twee soorte lektuur benader, verskil geheel-en-al. By die invensielektuur pas n leeswyse wat deur die *psigoloë* *outisties* genoem word. Dit beteken dat hy bevrediging van sy begeertes en wense verlang en indien die lektuur dit vir hom gee, hy hom eenvoudig daaraan oorgee sonder om lastige vrae te vra. By die ontdekkingslektuur pas n heeltemal ander houding. Die leser wil inligting hê, en verwag dat die inligting korrek sal wees. Hy wil n verklaring hê van dinge wat vir hom raaiselagtig is. Hy verwag dat die verklaring betroubaar sal wees. Hierdie benadering noem die *psigoloë* n *realistiese* benadering omdat die leser deur die lektuur geleei die werklikheid buite die kring van sy eie horison wil ontdek.

Daar is egter een soort realistiese leeswyse waarop ek spesiaal moet wys. Dit is missien die moeilikste leeswyse wat daar bestaan. Die leser is hier gefinteresseer nie in die wêreld, reël of denkbeeldig wat die skrywer geskep het nie, maar in die werk as sodanig. n Roman of n monografie is n werklikheid op sigself en ons kan vra: Hoe is hy saamgestel? Het die skrywer in daardie samestelling bedrewehheid aan die dag gelê? Hoe gebruik die skrywer sy taal? Slaag hy daarin om die regte woord op die regte plek te gebruik? Is daar skoonheid en gepastheid in sy styl? Voordat mens die letterkundige waarde van n werk kan beoordeel, moet hy in staat wees om op hierdie manier oor sy lektuur te dink. Slaag hy daarin dan sal hy n literêre fynproewer word.

TOLLE LEGE

Dr. Jan van den Berg

Hierdie toespraak is gelewer deur Sy Edele Dr. Jan van den Berg, Ambassadeur van Nederland, tydens die opening van n uitstalling van Nederlandse boeke in Februarie 1961.

In die ou stad Haarlem, die teenswoordige hoofstad van die Provincie Noord-Holland, staan op die mark die standbeeld van n man, wat in sy uitgestrekte regterhand n stempel dra. Hy kon n pos- of doeane beampte gewees het, as sy laat middeleeuse kleredrag nie verraai het dat hy nie van hierdie tyd is nie. Wanneer n mens noukeuriger oplet, bemerk hy op die voetstuk die opskrif „Laurens Janszoon Coster, uitvinder van die boekdrukkuns“ (? - 1484). Vreemdelinge, wat die standbeeld bekyk en voldoende Nederlands ken om die opskrif te ontsyfer, is gewoonlik ietwat verbaas. In byna die hele Westerse wêreld leer mens immers op skool, dat n sekere Johann Gutenberg uit Mainz omstreeks die middel van die 15e eeu die boekdrukkuns uitgevind het. Moet mens nou hier in Haarlem hoor, dat dit nie waar is nie? Het mens nou hier te make met n voorbeeld van Haarlem se plaaslike „chauvinisme“ of bestaan daar werklik rede om aan te neem, dat hierdie Coster uit Haarlem die boekdrukkuns eerder uitgevind het dan Gutenberg?

Hierdie is n punt van meningsverskil wat in die loop van die eeu baie penne in beroering gebring het. Tot vandag toe, en nie alleen in Nederland nie maar ook in Duitsland, bestaan daar uitgesproke Costeriane, wat die eer van die uitvinding vir Coster op-eis, terwyl aan die anderkant, ook in Nederland, ewe groot ondersteuners die regte van Gutenberg verdedig. Dit sou te ver gaan om hier al die argumente voor en teen op te som. Laat my toe om net vas te stel dat die historiese gegewens, waaroor ons tans beskik - sonder dat hulle Coster se reg op die uitvinding onomstootlik bewys - daaraan tenminste n groot waarskynlikheid verleen.

Wat maak dit egter saak? In die eerste plek moet mens bedink dat, wat ons vandag onder die uitvind van die boekdrukkuns verstaan, in werklikheid net n fase is in die kuns van die vermenigvuldiging van boeke volgens meganiese weg in plek van met die hand te skryf.

Boeke is gedruk lank voor Coster en Gutenberg gelewe het, maar dan van blokke, waarin die bladsye in hul geheel uitgesny is. Ndg Coster,

naog Gutenberg het dus die hele boekdrukkuns uitgevind, hulle het die boekdrukkuns verryk met die uitvinding van los letters en die daarvoor geskikte inksorte.

Dat van hierdie eerste voortbrengsels van die nuwe uitvinding in Nederland minder oorgebly het dan in Duitsland is wel toe te skryf aan die feit, dat in Nederland in die begin tyd vernaamlik klein lees- en leerboekies gedruk is, terwyl mens in Duitsland die kuns meer toegepas het vir die druk van amptelike stukke en veral ook van die Bybel in die landstaal.

Die goedkoop en primitiewe Nederlandse werkies is as gevolg hiervan baie vinniger weggegooi of as pakpapier of by inbinding van latere boeke gebruik dan die Duitse plakkate of die sogenoemde Gutenberg-Bybel, 'n pragwerk wat deur sy skoonheid en omvang alleen al voor agtelose vernietiging bewaar is. In die Nederlandse taal is die eerste Bybel pas in 1477, dertig jaar na die Gutenberg Bybel gedruk.

As I said I do not want to go too far into the details of the question whether the cradle of modern bookprinting stood in the Netherlands or in Germany.

Nobody will accuse me of chauvinism, I think, if I maintain that the Netherlands, through the ages, has made use of the powerful tool given us with the invention of bookprinting, not alone for her own advantage, but also as a contribution towards all humanity.

I merely said, that the first products of modern printing in the Netherlands were not very costly ones. They are, in fact, an indication, that from the very beginning it was realised in the Netherlands, that one of the most important features of this invention was: the possibility to bring books, and with books knowledge, education and civilisation to everyone, including the common people.

One can ask how it is, that in the early stages of printing, about the years 1450 - 1500, i.e. the days of the incunabula, so much more was published in the Northern Netherlands than in the Southern Netherlands, which at that time were certainly the more developed of the two. An explanation is that while the Southern Netherlands were more developed and had reached a higher cultural standard, they were also much richer than their Northern neighbours. The need for cheaply produced books was consequently greater in the North than the South, where people could afford the much more expensive handwritten book. A contributing factor too was that the art of reading and writing had become far more widespread in the North. This greater degree of literacy during and after the Revolt of the North against the King of Spain, the so-called eighty-year-war, the focal point of European printing and publishing got firmly established for many years in the Northern Netherlands.

In the Dutch Republic, in this funny piece of moorland along the shores of the North Sea, with its 1½ million inhabitants, more books were printed, than in all other European countries combined. It has even been estimated that as much as 5 times as many were printed in the Netherlands. And no longer only, nor mainly, reading material and simple textbooks for the less educated. Quite on the contrary. The Netherlands printed for the entire world, not only in all European languages - including Greek and Latin - but in all tongues of the world. Blocks were cut, types cast, books set and printed in the Netherlands for texts in Hebrew, Arabic, Persian, Armenian, Russian and Turkish.

Because an Amsterdam letterfoundry could supply about 9,500 Chinese characters, some publishing houses in Leiden could publish important Chinese books and because of this Leiden could become and remain a centre of Chinese studies.

The austere "Bloemgracht" in Amsterdam where almost all important printers were situated in those days, is even today a worldcentre of printers.

A certain Heemskerk, foreman of Elsevier's in Leiden, was required and able to read and make corrections in Greek, Latin, French, German, English, Hebrew, Aramaic, Samaritan, Arabic, Persian and Amharic.

The atlases and globes made by Dutch printers became famous. The renowned printer of maps, Blaeu, had no less than 10 printing presses in operation. The Mercator Projection is used up to the present day for the drawing of maps.

The Netherlands not only printed material which in other parts of the world could not be printed, they also printed those texts which in other lands were not permitted to be printed.

Descartes, Montesquieu, Voltaire, Rousseau and many others saw the first editions of some of their books published in the Netherlands.

Freedom of press thus became in the Netherlands a living reality.

Small wonder that the first newspapers with political and economic news were published in the Netherlands. Up to the 17th century newspapers did not exist, only the handwritten newsletters which were circulated among the various business houses. Dutch printers produced the first Dutch newspaper and soon after that started printing newspapers in English and French. When afterwards England and France were printing their own newspapers, most of these early editions were still translations of the Amsterdam ones.

In 1650 no less than 10 newspapers existed in Amsterdam, appearing three times a week.

An ironical, but at the same time perhaps encouraging thought, that Amsterdam was not only the cradle of the Afrikaans newspapers but

Joost van den Vondel,
Prince of Dutch poets and
playwrights who lived
during an age when Holland
ruled the world. Even
Vondel became a scapegoat
for the censors.



also of the English press.

Maar nou tersake: in alle tale en op alle terreine word in Nederland gedruk: geneeskunde, aardrykskunde, teologie, kartografie, wysbegeerte, vir al hierdie terreine het Nederland oor bekwame drukkers beskik, wat die handwerk verhef het tot een van die mooiste wat die menslike beskawing voortgebring het. Met watter sorg daar reeds eeu gelede in Nederland gedruk is, daarvan getuig ook die Statebybel, die vermaarde Nederlandse vertaling van die Ou en Nuwe Testament, wat eeu lang die sigbare teken van die verbondenheid tussen Nederland en Suid Afrika was.

Die 17e euse heen moet geweldig baie gelees het, te oordeel na die groot aantal titels, wat op die mark gebring is en ook gesien die oplaagsyfers. Ons weet byvoorbeeld, dat van die geflustrerde uitgawe van die werke van Cats, n werlik nie goedkoop boek nie, in 1655 nie minder dan 50,000 eksemplare verkoop is nie, n vir daardie tyd ongelooflike aantal.

Deur die eue heen is sowel binne as buite Nederland pogings aangewend om die vryheid van die drukpers te onderdruk. Ongewenste boeke is soms deur die bestuur van die stad, die streek of die land verbied, in beslag geneem en enkele male selfs verbrand. Hugo de Groot, Spinoza en Joost van den Vondel behoort tot die persone van wie een

of meer geskrifte tydelik die slagoffer geword het van sensuur. Maar altyd het die volk heftig geprotesteer en dikwels met sukses. Geestelike voogdyskap is n ding wat die Nederlander nooit goed kon verdra nie, en persone wat die vryheid van die drukpers probeer onderdruk het, is in harde taal aangeval.

Luister maar n bietjie na hierdie rympie uit 1792:

Gij Monsters, pesten van 't Heelal.

Geweetensbeulen! zet u pal,

Verbiedt - verbrandt gehante boeken,

Die gij niet wederleggen kunt;

Maar hoort, om dit gewichtig punt,

Van God en Menschen u vervloeken.

Hoe hoog die vryheid van drukpers in Nederland op prys gestel word en watter offers die Nederlanders, indien dit nodig is, bereid is om daarvoor te bring, is ook weer in die Tweede Wêreldoorlog bewys, toe ondanks alle verbodsbeplings en sware straffe, nie minder as 2,000 boeke en geskrifte in die geheim gedruk is en sogenaamde "illegale" krante n oplaat van een en n halwe miljoen eksemplare bereik het; n vryheidsdaad waarvoor bykans 200 skrywers, drukkers en uitgewers met hul lewens moes boet.

Na die oorlog het die drukkery en uitgewery homself met groot energie herstel en het meer dan ooit n internasionale sentrale posisie gekry. Daar word in alle tale van die wêreld in Nederland geset en gedruk, vanaf wetenskaplike standaardwerke bestem vir die groot Universiteite van die wêreld tot slapbandboeke toe. Nie al die boeke wat in Nederland gedruk word is altyd voorsien van die naam van die Nederlandse uitgewer nie. Dikwels vind n mens alleen op een van die skutblaasie in klein lettertjies "printed in the Netherlands", of "made in Holland". Ook party Suid Afrikaanse boeke, in die handel gebring deur Suid-Afrikaanse uitgewers, het ontstaan op Nederlandse drukperse. Dieselfde geld vir tallose Amerikaanse, Duitse, Franse, Italiaanse, Switserse en Engelse uitgawes.

Hierdie merkwaardige feit is te danke aan die roem van die Nederlandse setters en drukkers, maar grotendeels ook aan die ekonomiese maatreëls, wat in Nederland na die oorlog deur die owerheid geneem is om lone en prysie in bedwang te hou. n Franse tydskrif "liaisons sociales", het onlangs n oorsig gegee van die lone, deur die drukkers en setters in die verskillende lande verdien. Daaruit blyk, dat die Nederlandse lone en arbeidskoste in die grafiese industrie 80% van die Wes-Duitse, 65% van die Franse, 55% van die Engelse en Switserse en selfs slegs 15% van die Amerikaanse bedra. Geen wonder dat talle grote, goed uitgeruste drukkerye in Nederland opdragte kry uit die soveel "duurdere" buiteland nie. Bowendien is die handsetter buite



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Nederland dikwels heeltemal verdring deur die setmasjien, sodat ingewikkeld handsetwerk, wat nodig is vir wetenskaplike werke met baie tabelle en aanhalings uit ander dan Europese tale, nie meer in die eie drukkerye vervaardig kan word nie. In daardie gevalle soek mense dan dikwels hulp in Nederland, waar die handsetter homself beter langs die setmasjien gehandhaaf het en waar die setter en proeflesers uit die ou bedrywe n half dosyn of meer tale beheers.

Die vraag na boeke in Nederland is baie groot. Ek sal u nie lastig

val met baie getalle nie, maar enkele syfers wat vir hulself spreek, mag ek u nie onthou nie. Nederland het n bevolking van $1\frac{1}{2}$ miljoen inwoners, en vir daardie inwoners is daar volgens die jongste gevrees 12,160 biblioteke, wat per jaar meer as 60 miljoen boeke uitleen. Die privaatboekbesit wissel baie, afhangende van die geestelike ontwikkeling van die persoon. Die landarbeiders en boere het die minste, naamlik n gemiddeld van 11 en 18 per persoon (man, vrou, of kind); die grootste boekrakke staan by die leidinggewendes, wat per persoon gemiddeld 150 boeke besit. Daar word jaarliks op die Nederlandse boekemark 7,000 boeke uitgegee, met n totale oplaat van 32 miljoen. Dit beteken, dat daar per werkdag ongeveer 25 nuwe boeke en herdrukke die pers verlaat en dat per jaar elke Nederlander (man, vrou en kind) ongeveer 3 nuwe boeke koop. Hierdie soort syfers beteken min wanneer mens dit nie met ander vergelyk nie. Daarom noem ek vir u die Amerikaanse en Duitse. In die Verenigde State koop elke Amerikaner gemiddels per jaar 1 boek, in die Duitse Bondsrepubliek $1\frac{1}{2}$. Slegs in die Skandinawiese lande, Switserland en England koop die bevolking eweveel as in Nederland.

Die hedendaagse Nederlandse boek het ongelukkig vir baie van u n geslote boek geword. U ken dit nie en u is bevrees om dit oop te maak, omdat u dink dat u dit nie gemaklik kan lees nie. Wel, hierdie tentoonstelling bied u nou die Nederlandse boek, en om met n woord van Augustinus te spreek: "Tolle lege", "neem het op en lees het". Baie van u sal ontdek dat dit gladnie so moeilik is om te verstaan as wat u miskien dink nie, en dat u na enkele oomblikke aan die vreemde woordbeeld sal begin wen en na enkele ure baie maklik sal verstaan wat daar geskryf is.

LIBRARIAN'S TOOLS

Julie te Groen

In this and future issues of "The Cape Librarian" we shall be discussing a counter tool. By this is meant the sort of reference book intended to arm the Librarian with the answers to some of the many questions posed her about books. This sort of book belongs on the counter where it is readily accessible. What follows is the first of our series:

"I don't know the author, and I just can't remember the title, but it was a story about this girl you see, and she wanted to go on the stage you see, and..."

Does this sound familiar? I'm sure anyone who has worked behind a library counter has encountered this borrower many times over.

"The Cumulated Fiction Index", by G.B. Cotton and Alan Glencross was compiled to aid librarians in coping with this very type of problem. Published by the Association of Assistant Librarians, it is a subject index to some 25,000 works of fiction, and is arranged alphabetically by its more than 3,000 subject headings which have a wide diversity. There are novels listed for example under ANNE BOLEYN, VOLCANOES, ORPHANS, ACROBATS, BLACKMAIL, COSSACKS, SUICIDE, AUNTS AND NIECES, COMMON COLD, AMERICANS ABROAD, CLEOPATRA, CIVIL SERVANTS, SUPERNATURAL and HUMOROUS STORIES. Novels about or set in specific countries are arranged chronologically under the country, which takes care of the modern and the historical.

Like all reference books the "Fiction Index" pays dividends to the librarian who is thoroughly familiar with its scope and arrangement. Let us take as an example our borrower above who was looking for that story about the girl who wanted to go on the stage. There is no subject heading "The Stage", but there is one for THEATRES. However, there are a number of related headings as well, ACTORS AND ACTRESSES, AMATEUR DRAMATICS, CHORUS GIRLS, CONCERT PARTIES, GAIETY THEATRE, LITERARY AND DRAMATIC AGENTS, MUSIC HALLS, REPERTORY THEATRES, STRIP-TEASE DANCERS, and STROLLING PLAYERS, and a little more questioning would in all probability tell you which of these is likely to be most apt.

While the wide range of fiction represented includes titles of an

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ephemeral nature, romances and westerns are not indexed. There is however, a very useful list of authors under these two headings.

If the seeker after purple patches is a little neglected, the who-dunnit fan cannot complain, but here again librarians must be aware of the different headings. Titles are listed under **THRILLERS AND MYSTERY STORIES**, **DETECTIVE STORIES**, **SUSPENSE STORIES**, **PSYCHOLOGICAL THRILLERS**, **SCIENCE FICTION**, and there is a useful section: "DETECTIVES, GOVERNMENT AGENTS, PRIVATE EYES, etc. "which lists alphabetically the characters and their authors. This section answers the question: "Who wrote the books about Lemmy Caution?" or, "Which of Earl Stanley Gardner's books deal with Perry Mason?" In the same category there are **MASTER CRIMINALS** and their authors listed under just that, where you will find Blackshirt, Dr. Fu Manchu and their ilk.

Only a few old favourites in the sphere of children's books have been included, but there is a useful list of career stories where we find listed under **NURSING** for instance the Sue Barton stories.

And those autobiographies or quasi-autobiographies that one is never quite sure whether to look 920 for or among the fiction are usefully included: titles like "Doctor in the House" and "Doctor at Large". Talking of doctors, there is a heading for **DOCTORS AND SURGEONS** for that large clientele that never seem to tire of the white-coated army theme.

Changes of title are also listed, so the borrower who requested Edgar Wallace's "Gaunt Stranger" can be convinced in black and white that the copy of "The Ringer" which the regional librarian sent you really is the same book.

The Cumulated Fiction Index covers titles published between the years 1945 to 1960, and supercedes the Fiction Index, and its supplements which have been in the regions for some time.

TRYING OUT NEW TITLES?

Jane Eliza Hasted

"With reading, as with everything else, the more you know the more you enjoy it". Miss Hasted who runs a bookshop tells one how some little known books can make this possible.

You hand in your books at the library desk and walk on to the shelves.

Your brain goes as blank as a blue summer sky and you feel rather wildly that you don't know what you want to read, that you couldn't find the book if you did know, and that there is no hope whatever, so far as you can see, of getting anything that you can possibly want to look into.

It happens to everyone - at least, to everyone with brains and intelligence and imagination and so on. Of course, the absolute clot just picks up the first book and often has the astounding luck of the uncommon simple and strikes something they enjoy from first page to last! But the rest of us stare at the shelves and feel frustrated and irritated, over-borne and fratchy. We scratch in our brains and discover the names of one or two recent books about which we can remember nothing, and we either peer at the shelves or we go and find the librarian for aid.

It is rather chance what books are reviewed in the papers today, they have so little space! Just turn up papers of thirty years ago in the library and see the columns and columns of space they could give to reviews. And practically no ordinary daily newspapers can find space for articles on books, about books, running over books of various types and styles, old and new, strange and straight-forward, best-sellers and unluckily passed-over. So if you keep a library list - one overseas library gives away a free little notebook to each subscriber as a library list - if you do keep such a list, and want a few suggestions, here they are.

Have you forgotten Horace Anesley Vachell? He was born close on a hundred years ago, and he wrote one book, a school story called "The Hill", which is immortal. It is really more a story about boys at school than a school story, and it is excellent reading. Did you like Mr. Chips? Then you will like "The Hill". But it was by no means Vachell's only book, very far from it, and several of his

novels are built round an antique shop, its owner and his family. These are the Quinneys books.

You can imagine that the antique shop setting gives a sensitive writer a real opening into a world of the beautiful and rare and valuable and strange, and into the world of the people who treasure and love such things. Built up in the middle of this is the sensitive but bluff, shrewd but dead honest, guileful but straightforward character of the owner, and the fascinating characters of his wife and his niece. The people are really nice, true and upright, kind and decent.

You may like Vachell's novels a great deal.

Then here are two true books, autobiographies, both for people who like reading about the literary world and its great figures, some dead and gone now, and others still with us. I don't mean the literary world of Bohemia and young rebels always thinking they have discovered something new in this unchanging world, but the great and urbane world of men and women who read and write and make or mar the events of their day. If you like these two books, and tell your librarian so, there are a good many more of this kind.

Angela Thirkell wrote an autobiography called "Three Houses". She is one of a family with all sorts of literary connections and affiliations, the Mackails and Kiplings and all their ramifications again, so you see these groups in their own private lives. There is a charm, I think, in reading about a gay, happy, prosperous, contented lot of quite successful people. Of course all lives have their deep moments and their sad moments, but it is a practical function of reading to show us what can be done, with hard work and a little ability, and thus to spur us on to our own achievements and contentments. Besides, all that group of people, the Burne-Jones and other whose books or pictures one still knows and enjoys.

Kipling himself wrote an autobiography, called "Something of Myself", and it was not the one I wanted to mention, but it fits in very well here. It does not deal with all his life, and he is very reticent about his private affairs, the deaths of his adored little daughter and of his son John, reported missing in the first World War. It has a good deal of South Africa in it, because for many years he and his family came over every year and spent our summer here with us at the Cape. By the way, apart from references here and in his poetry to our lovely Cape, two of his short stories to my knowledge are set down here and a third is told as if it were related down here. Two refer to Simon's Town and one to Glencairn. This isn't a quiz contest and there aren't any prizes, but it might amuse



Angela Thirkell
Frances Parkinson
Keyes
Lady Russell
Rudyard Kipling
Horace Vachell

you to find them. I'll give you one clue. Stick to the volumes of short stories for adults!

The autobiography I set out to mention was dear Sir Edward Marsh's book, "A number of People". I say "dear" because everyone who met him seems to have liked him and, though I never met him, some of the liking rubs off on to those who only hear or read of him. There's a link here with our continent, for he visited it with Sir Winston

Churchill, with and for whom he worked for many long years. He was a descendent, I believe, of that British Prime Minister who was murdered by a maniac, in the lobby of the House of Commons. He was one of the first admirers of Rupert Brooke, the great First World War poet, and he met and was liked by all the great world of that time.

You may say, and I think justly, that you have looked along the shelves where an author's books are kept, and failed ever to see some of those mentioned in this programme. You are perfectly right. The reason very often is that books in South African libraries are normally filed away on the shelves by a method called the Dewey system. It is extremely simple in theory and your librarian can put you up to using the Dewey card catalogue in ten minutes, but until you realise what gives, you may feel slightly frustrated. I did, I know.

The essence of it is that subjects are given numbers, a decimal point follows - nothing to do with arithmetic, no adding or subtracting or anything, just a point. The numbers after it indicate finer and finer sub-divisions of the subject. Shall we say the main subject is Geography. The first sub-division indicates South America, the second indicates Peru, and so on until to aid you in your reading you find the little section of books on the shelf all of which refer to that aspect of the geography of Peru which you happen to want to read about at the moment. There are cross-reference systems under authors and titles of books, to help you, naturally. But it explains why you find your favourite novelist's work in one place, her autobiography in another, and a couple of travel books she may have writ-

ten in yet another.

You unearth no end of strange and interesting books in the card catalogue, so it is well worth learning to refer to it. Did you know, for example, that Frances Parkinson Keyes, the novelist, and Monica Edwards, the writer for children, have each written a very good book about themselves and their own lives? Or that Henry Cecil who writes such entertaining detective stories, has written an equally entertaining but true book of advice to young men on entering the law and wishing to succeed as barristers - what we call advocates? To complicate things further, this book has entertaining little pictures by Edward Ardizzone, who also illustrates many children's books, so one might have picked it up and thought it was not for grown-up readers!

Can you find those three books, with your librarian's help? Frances Parkinson Keyes and Monica Edwards, both autobiographical, and Henry Cecil on how to succeed at the Bar?

And here is one easy to find. You probably know Lady Fortescue's books about Provence. She loved France dearly, and she and Sir John lived there for years. "Perfume from Provence" is one of her works and if you like it, you will like the rest. She was a most determined female, the god-daughter of one of my aunts, and directly the last war was over, she gravely went back, to help the French who had suffered, especially the tubercular.

Another woman writer, Evelyn Eaton, wrote a delightful book about France, "Every Month Was May", full of sparkle and delight. Myself, I prefer it to the better known, "Our Hearts Were Young and Gay", although that is great fun too. But "Every Month Was May" is so buoyant, and yet it touches one at the heart.

There is nothing about a book more moving than when it pin-points a moment of happiness. The warmth of a human being aware of a world of warmth! We are happy more often than we know, and we should be happier if we knew it. One book which has this, for me, is "The Enchanted April", by Lady Russell, author of "Elizabeth and Her German Garden". It hasn't got the austere contentment of "Fraulein Schmidt and Mr. Anstruther", or the chastened contentment of "Expiation" - it has the quiet contentment of people made much nicer and happier by rest amid beauty. It is not a bit namby-pamby, with quite a gay touch of social satire, but all the same, happiness comes to everyone and it brings niceness with it. It sounds shockingly "Pollyanna", but it is a charming book.

We are always being accused by the more intelligent of the literary world of reading without a plan. In actual fact, most of us read with a perfectly good plan - to give ourselves rest and recreation.

plus the interest of giving ourselves more information on some subject of profit or pleasure to us. But with reading, as with every other thing, the more you know, the more you enjoy it. Take cookery, or skin-diving, or gardening - anything you like! As information adds up, every sentence begins to have extra interest and charm and you go back to books you have read before and find extra pleasure in them. If illness or something else rather limiting happens to tie you down, and for some time your main pleasure will lie in books, it is rather fun to follow a theme along - always supposing that the first books you choose interest you. Otherwise, of course, try another theme!

There is a series called "The Mariner's Library", which deals with great voyages - like "The Venturesome Voyages of Captain Voss", who sailed round the world in a canoe. I believe the first edition of that, the one printed in the Far East, is rather valuable. "Falcon on the Baltic" is in that series. I am not sure if "The Riddle of the Sands", that great story of espionage in shallow waters, is in the series, but it is worth reading. Erskine Childers wrote it. He was executed after the Easter Week rising, in 1916, I think, but he wrote an immortal sea-story. True sea stories are great books if you have to lie abed for some time - plenty to keep your mind on and the breath of the fresh seas around you.

AN INVITATION FROM THE BOOK SELECTION COMMITTEE

I. The Book Selection Committee meets in Cape Town every Monday morning in Room 12, which is on the second floor of the Provincial Library Service Headquarters, 48 Keerom Street.

We are very pleased to see Librarians from our Public Libraries at these meetings during which we discuss the purchase of current books and special requests.

II. Assistance in proof-reading would be welcomed. Librarians unable to attend Committee meetings might like to receive advance proofs by post.

Will volunteers please write in mentioning the sort of fiction preferred by them and/or what subjects interest them.



PAPER-BACKS AND LIBRARIES



article by
JEAN ALBERT
overleaf

PAPERBACKS AND LIBRARIES

The Cape Library Service as we hinted in July is anxious to exploit the advantages of the Paper-back. Here Mrs. Jean Albert of the Cape Provincial Library Service broaches the topic to Librarians and solicits their replies.

Reading is becoming more and more popular as a form of entertainment and instruction, and the publishing trade has responded by producing cheap paper-covered editions. These suit the tempo of mid-20th century life in many ways. They are light and convenient to read on trains and planes and they take up less room in small flats. In all expanding fields of knowledge they cover recent developments, so that the layman who wants something more than digested periodical articles can keep up to date. And they are cheap.

Libraries, like all public institutions, reflect the changes in the society to which they belong. With the growth of literacy and the rising standard of education for everyone, libraries in the Western World have changed from gloomy vaults, where books were preserved; to active service points, concentrating on getting the books off the shelves and into people's homes. Instead of being guarded by scholars, who often hated to see them used at all, books are now being distributed with great enthusiasm, and everyone is encouraged to read them. (A parallel change in the personality of the "ideal librarian" can also be traced over the years, though the profession still has the reputation of being far more stern and negative than it really is).

Librarians are, of course, anxious to exploit all the advantages of the paperback. Because of the lower price a far greater variety of titles can be bought, more subjects can be covered, and discarding can be done more freely.

We also feel that the paperback may be more attractive to a certain type of reader than a heavier and perhaps more intimidating volume. Once people have been brought into libraries we should try to beguile them away from the easiest and most familiar very light reading. An unsophisticated borrower with a latent interest say in child psychology is unlikely to take out a solemn textbook on the subject, but he may well try out a paperback with an attractive cover and crisp chapter headings.

Publishers are making their series more and more appealing, with larger print and provocative jackets. There is little doubt that the cream of the world's literature is now available in this form, and that there are very few subjects not yet covered at least adequately. There are also some excellent titles written especially for paperback series such as Penguin which are not available in any other edition.

Having accepted the principle that paperbacks are useful in libraries there remain a great many points of debate concerning their handling.

Should the books be bound, partly strengthened, or loaned in their soft form. Binding adds to both the cost and the life of the book. But the margins are usually narrow, and the centre pages need to be held open very firmly for easy reading in a bound copy. Rough handling leads to rapid disintegration. However the soft paperback is even more vulnerable to impatient or careless readers, and in addition our books are handled, packed and unpacked many times before they are issued to the borrower. We are at present attaching a plastic jacket which prevents the soft cover from becoming dogeared, and helps to keep the book together.

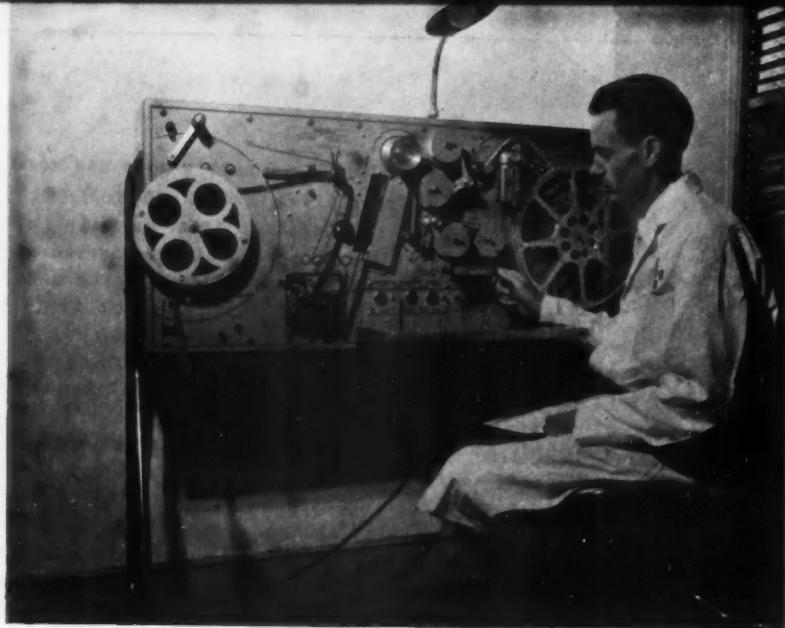
Are we to catalogue and classify paperbacks fully? In a single large library where all the paperbacks could be duplicates this step in processing could be omitted. In the Cape Provincial Library Service with its many service points, we do require full details of all our stock in our catalogues, at any rate for the time being.

Need paperbacks have the usual book pocket, card and date slip? To keep the processing belt and issue systems streamlined we are given them the same treatment as other books in this respect. This also ensures that issue statistics are uniformly kept.

Must they have class numbers on the spine, or should they be displayed in such a way as to make this unnecessary? We are writing the class numbers on the front covers. It is intended that paperbacks be displayed on racks or tables in the public libraries so that the jackets are visible. We hope that local librarians will use their ingenuity in displaying them to their best advantage, and will be glad to hear about any successful methods of "showing them off".

The Cape Provincial Library Service intends to use paperbacks in libraries but we are still experimenting with them under our special set of conditions. With the help of regional and local librarians can we gather as much information as possible about their use, so that we can decide what proportion of our book vote we should spend on this type of material. Do some people feel strongly "anti-paperback"? Please send us your ideas and opinions.

WHY
WE
INSPECT
FILMS



Mr. de Lange at the Inspect-O-film.

J.H. de Lange

This question has been asked so often that here we print its well-earned reply. What follows explains our title.

Let us consider first the acquisition of new films for the film library. The Cape Provincial Library Service pays an average - R50.00 per film - a sizable amount when one remembers that the average viewing-time is 20 to 30 minutes. However, the pleasure and eventual knowledge gained certainly makes it worthwhile.

To justify the expense of making films available one must look at the life-span of a film; one must remember how vital it is to keep that film physically in condition so that it can be used many times.

Present techniques of film preservation have made it possible that the average span of life for one film can reach fifty to sixty showings. This means, based on the average price per film, a deterioration of R1.00 per showing.

To maintain high circulation figures and to ensure that borrowers of films get their goods in excellent condition has put the Provincial Library Service to some expense. The most up to date equipment for inspection of film material has been acquired and the Regional

Staff and Librarians have been trained to handle films correctly.

This is done as follows: when a film is brought back from a borrower it is taken out of its container and checked for
(1) the good condition of the reel, i.e. no sharp or bent edges
(2) the good condition of the container - to ensure a proper fit of lid and bottom part as the tin container can't always be immediately replaced if damaged. And the next borrower would already be making stamping-sounds in the queue.

(3) Thirdly, the film is put on to an automatic inspection machine which checks as follows:

The section of film between the outer edge of the film and the sprocket holes. If the film is torn or notched the machine comes to an immediate halt. A red warning-light shows that something on the sprocket side of the film must be corrected.

The detected damage can then be inspected and rectified.

At the same time, a jewelled-tip "feeler" runs exactly on the sprocket holes and when a worn or torn or enlarged sprocket passes under the "feeler" the machine again stops automatically, which gives the operator the moment for inspection and repair.

Running simultaneously with this inspection of the sprocket side of the film is an inspection for thickness of film measured meticulously for the slightest deviation. Here, a green light would automatically indicate broken film spliced together or any off-shoot of a fault in film thickness. Again, where a film had been "punched" with sprocket holes the machine would be stopped on the turn.

Further, at another point both the top and bottom side of the film is brought into contact with a velvet ribbon. This has been treated with an anti-static electric agent for removing surface dust which reduces in turn the building-up of static electrical charges which in their turn cause dust and particles of dirt to adhere to film surfaces.

The inbuilt checker for film thickness also counts the number of splices on the film electronically. At the end of the inspection-chain comes an automatic measure for length of film.

So that we find the Provincial Library Service film inspection checks for:

1. Sprocket edge checking
2. Sprocket hole checking
3. Film thickness
4. Splice counting
5. Surface cleaning
6. Measuring of length of film

When it becomes necessary a film is also washed and lubricated.

All these measures, then, ensure that our films reach borrowers in the best physical condition we can make possible.

It is only after these processes described above that films in the film library are stacked on the shelves to await circulation.

At no time are films sent out without previous inspection. So that with a very small margin of error that sometimes can happen on such a chain of inspection the film goes out again in perfect condition; and here the borrower comes to our aid by pointing out that during his projection he found some error. These remarks, jotted down on a film report, have been of inestimable help to us in the Service and duly appreciated.

From various borrowers we have had complaints on sound quality and picture quality. Remarks range from "poor sound" to "sound scratchy" or "bad scratches", even "dirty and old film".

Let it be put down here that about these junctures we can do nothing; for when a film is made by a producer the original film is never used for showing. After the scenes are photographed a copy called the "work print" comes into being. This work print is spliced and edited for the correct sequence of scenes. Copies are made of this, but during the handling of the "work print" - and it is used often to produce prints commercially - it is inevitable that deterioration of print and sound quality will take place. Dust particles adhere to the surface of the film and accidental scratches show up.

Print quality and sound quality may be slightly improved during the washing and cleaning of the film in circulation but, here too, if the dirt or the bad sound track is on the film from which the copy has been made there is absolutely nothing one can do about it. An example of this in our library is found on the few copies made from the British Film Institutes' archive of films produced circa 1900. Here we mention Lumiere Programme, two Educational films of 1910; early trick films etc.

In regard to sound - it is very seldom that a sound track on a 16 m.m. film can be called perfect, for the more sensitive the sound equipment is the more clearly will dirt or scratch be translated by the optical sound system into that noise which most of us recognise on the radio as "atmospherics".

If a film programme consists of a new clean print with a well-recorded track the sound will come out perfectly and be a pleasure to hear but once this track collects dust that same pleasurable audio-experience becomes a cacophonous nightmare.

For those of our borrowers who inquire into their liability for damage to a film we follow the understated procedure.

1. The borrower is immediately notified by us about film damage and

that he may view the piece of film so damaged if he so wishes.

2. Type of damage is assessed and possible cause of damage.
3. The part involved is removed and the Producers are approached to obtain replacements if possible. When this happens the borrower pays for the replacement.
4. Every film has on its label an assessment of its physical condition and if the damaged part cannot be replaced the borrower pays per foot length of film for this part, less a percentage based on the physical condition of the film. The label assessment is marked with four symbols - A,B,C and D, and when none of these are crossed out it is an indication that the film is in perfect physical condition. This may be so even after preliminary showings. Should A be deleted we read the film assessment as for a film in circulation for some considerable time and in such a case the borrower at fault is allowed 25% less the cost.

A deletion of B indicates that a film has been well used, small lengths have been removed, scratches might have occurred and in this condition a film per foot, length costs the borrower 50% less.

If A,B and C are crossed out the film has reached its limit of life and is only in circulation because no replacement copy is available.

Should it happen that any film, has been damaged to such an extent that the continuity of the film has been affected and that no replacement parts can be obtained the borrower will be liable for the replacement of the whole film minus the reduction based on the physical condition as indicated on the label.

Film damage can be further prevented by adhering to the following rules:

1. No bent reels are ever to be used during projection.
2. A film must leave the supply spool freely.
3. The projector must be in scrupulous mechanical condition and equally clean.
4. The projector should be correctly threaded.
5. Apply the simple finger test by feeling the sprocket holes between the thumb and index finger right through the film show. An undamaged film will give a smooth sprocket side. Any roughness indicates damage.
6. Be posted at the projector always so that it can be switched off at the first disruption.

These rules adhered to by the borrower will ensure the minimum damage when damage is due to poor projection.

May these simple rules bring your film show that enjoyment usually marred by fear of damage in the hands of the inexperienced.

CALA:

Cala in the Eastern Province are a very enthusiastic lot of people. We hear they are eagerly awaiting a projector. This is being tested now for conversion from A.C. to D.C. As soon as the test is complete the Projector will be on its way.

CAMPBELL:

Campbell with its many historical associations had its new Library opened on 18th of August. The library held a film show which was most enthusiastically received. A large audience turned up and enjoyed the show by lamp-light. (Power alternators in the bookvan).

GRAAFF-REINET:

DIS GRAAFF-REINET WAT HIER OMROEP! Al was ons doen en late

van die afgelope paar maande in n geheimsinnige swye gehul, floerer ons darem nog. (Sien foto's). Die Karoo is net baie koud.

Op n sekere ysige winteroggend het ons Middelburg daarwel geste en die pad gekies Schoombee toe. Elke nou en dan het ek afgekyk na die stuurwiel, net om seker te maak dat ek nog hande het. Daar was geen gevoel in die paar bruin leerhandskoene wat die stuurwiel krampagtig vasgehou het nie. Die depot op Schoombee sou seker ook nie van die warmste wees nie

„Vanoggend die gewone omruiling van boeke en vanmiddag voorraadsopname“, het ek gedink. „Ons behoort so teen vyf-uur vanmiddag klaar te wees“. Ons het n piekniekmandjie met middagete saamge neem, want Schoombee het geen hotel nie. Omstreeks tien-uur het ons by die depot stilgehou; verskeie komiteelede was reeds daar bedrywig.

Daar is baie gesels terwyl ons in die bus boeke uitgesoek het. Daarna, tee buite in die son en nog meer geselsery. In n oomblik



van gulhartigheid, bied ek toe sommer aan dat ons die nuwe boeke op die rakke sal wegpak. Die boere was klaarblyklik almal haastig om terug te keer plaas toe en was maar te bly om die taak aan ons oor te laat.

Wat die oggend daar op Schoombée gebeur het, bly nog steeds vir ons n raaisel. Sou dit moontlik wees dat buitengewone koue, of die gedagte aan n piekniekmandjie en n sonnige uitspanplek langs n rivier die spoed van n mens se bewegings en denke kan verdubbel? Wat die verklaring ook al mag wees, om een-uur was

ons kant en klaar, voorraadsopname inkluis! Ons het eers effens ongelowig rondgekyk, om seker te maak dat niks agterwes gebly het nie. Maar kort daarna het die stasiewa soos n blou streep oor die aarde getrek - reguit rivier toe!

No81 Pretorius.

HOLVLEI BIBLIOTEEK DEPOT:

Malmesbury Nie-blanke streek het op 11 Augustus op Holvlei nog

n Biblioteekdepot geopen met die aflewing van n mooi verskeidenheid boeke en weereens bewys dat daar nog baie ruimte vir uitbreiding bestaan.

Holvlei is n klein afgeleë plaasskool op weg tussen Malmesbury en Hopefield. Die gemeenskap is hardwerkend en toon vasberadenheid in alles wat hulle aanpak. Sommige skoolkinders byvoorbeeld stap daagliks soveel as sewe myl na die skool-toe en soek ook n hele klompie om die opening by te woon.

Die splinternuwe idee van n biblioteekdepot is deur Mev. Ringuest na Holvlei oorgebring van haar onderwyspos op Paternoster waar sy as bibliotekaresse gedien het.

Sowat 100 kinders, moeders en vaders is verwelkom deur die skoolhoof by hierdie merkwaardige geleentheid in die geskiedenis van Holvlei.

Aanmoedigende toesprake is gelewer deur Mev. Baard van n plaas naby, Mev. Eerw. Stadler en Mn. Fehrson van die Biblioteekdiens wat die biblioteek amptelik oop verklaar het.

n Woord van bedanking deur Eerw. Stadler is gevolg deur n kort filmvertoning wat besonderlik geniet is deur almal, vernaamlik die wat nie kan lees nie.

Dit mag ook hier genoem word dat die nuwe draagbare kragopwekker vir die eerste keer uit die bus gehaal en met die stasiewa vervoer is, en uitstekend gewerk het.

K.P.B. 13!

Nggeleni is a small village in Western Pondoland with a European population of approximately 140 of all ages, more than half of whom are members of the Public Library. The Bantu population of the district is estimated to number between seventy and eighty thousand, the great majority of whom are completely illiterate. Scattered among this mass are approximately twenty five European-owned trading stations whose owners, in common with the village population, are entirely dependent on their own resources for recreation, cultural development, and relaxation. The nearest Cinema and other civilised amenities are at least twenty miles away over indifferent roads.

It is in providing these amenities that the library has played a very important role both before and after joining the Provincial Library Scheme. Subscribers have more than trebled since joining the Provincial Scheme and we have been reliably informed that the number of books read per member is one of the highest in the Cape.

Country members find it impossible to choose their own books so the Librarian makes a study of their individual tastes and sends them the type of book they would be interested in. Where possible requests for books by certain authors are also acceded to. She is assisted in the

distribution of these books to outlying trading stations by her husband who, in the course of his duties visits practically all traders in the district at least once a week. To avoid duplication a list of all books distributed in this manner is kept. Although this entails extra work the results appear to justify it.

The Librarian also makes a study of the local readers tastes and is able to recommend types of books for certain individuals. This personal attention certainly tends to encourage newcomers to the library.

Assistance is rendered to the Librarian in assessing the potential popularity of a new book by one of our more prolific readers who places a pencil code mark on the date stamp sheet K.P.B.13.

Although there was originally some misgiving about our joining the Provincial Library Service all doubts were soon dispelled and, thanks to the co-operation and helpfulness of the Regional Librarian and his staff we are now running a very successful library.

MALMESBURY:

Miss Bessie Mouton recently addressed the pupils of the local High School on Librarianship as a career with an aptness and enthusiasm for which we wish to thank her.

MONTAGU:

Montagu Library was opened on the 11th of August by Dr. Friis; attending were members of the Town Council and Divisional Council.

The Library is tremendously improved in many ways. Montague now has a balanced book-stock, a very nice juvenile section and in the Audio-visual field has acquired some good art prints and a "listening-room".

The charcoal carpet donated by the former Library Committee makes a lovely impression in the Entrance Hall, the light fittings are particularly pretty and the two flower displays for Friday's opening were perfectly in context.

PAROW:

In Toneelvereniging is onlangs onder die beskerming van Parow se Biblioteek gestig op 14 Julie. Op die stigtingsvergadering was daar twintig mense aanwesig wat uit hul midde n bestuur gekies het. Hul doelstelling - om kwaliteitstukke op te voer en die toneelkuns te bevorder.

Mnr. Jungschläger, n immigrant uit Nederland wat in Parow woonagtig is en baie toneelervaring opgedoen het, het hom bereid verklaar om as regisseur van dié vereniging op te tree.

Die groep vergader weekliks vir

Engels- en Afrikaanssprekendes.

Sovér word die Engelssprekendes nie verteenwoordig nie. Die "Cameleon" Vereniging is druk besig met Mikro se "Eerwaarde Penniklein".

POTTERVILLE:

Vyftig jaar gelede het n klompie jongmense van Porterville elkeen R20 bygedra vir die oprigting van hulle Jongeliede Saal.

Talle geseënde en nuttige verrigtinge het hier verryking aan baie gebring. By die herbou van die kerk het die saal ook die plek daarvan volgestaan.

Sierlik het dit oud geword maar in plaas van afgeloef te wees is die stilte van sy ouerdom gevul met die skatte van n nuwe biblioteek waaruit die jongeres weer besonder voordeel vind.

Hierdie jubileum het op 4 Augustus 1961 plaasgevind met die opening van die nuwe biblioteek.

Die omskepping van die saal is doeltreffend en smaakvol uitgevoer. Ook mooi ameublement, kleurryke boeke en pragtige blommerangskikkings en prente het die besoeker gesellig verwelkom. Eenewens die gewone ruimtes vir boeke is daar n baie aangename musiek-kamer en n groepsaktiwiteit lokaal met die nodige kombuis ensovoorts. Hierdie lokaal het gepronk met n pragtige uitstalling van Suid-Afrikaanse Graafiese Kuns.

Na verwelkoming van n mooi aantal gaste deur die burgemeester mnr. Delport het Ds. Brand die verrigtinge met n gebed geopen. Kortliks het hy ook gesê dat die Kerk bly is om te help met die daarstelling van die nuwe biblioteek. (Die beskikbaarheid van die saal het juis die deurslag aan die saak gegee). Mev. B.A.M. Toerien het verder vertel van die ontstaan van die saal en sy nuttige loopbaan (bestaan).

Dr. T. Friis is toe aan die woord gestel en het duidelikheid gebring aan die belangrikheid van die biblioteek aan jong en oud, nie slegs plaaslik nie, maar as n volksaak. Die geesdrif vir die inrigting van die nuwe biblioteek is n aanduiding dat Porterville n regte sin van waardes het. Poggings word ook aangewend op die hoogste vlak om die gehalte van Suid-Afrikaanse leesstof soveel moontlik te verhoog. Verder het hy daarop gewys dat die Kaapse Biblioteekdienst ook besig is om hierdie voorregte aan die Kleurling bevolking beskikbaar te stel en alle plaaslike hulp in hierdie verband sal hoog op prys gestel word.

Nadat hy die biblioteek oop verstaan het en Raadslid Basson bedankings uitgespreek het, is daar aan mev. Friis, instede van die gewone ruiker, n baie lekker koek "vir die kinders" aangebied.

Toe het almal na die Kerkzaal verdaag om die geur van melktert, koeksisters en allerlei gebak en gesellige verkeer te geniet.

Die ou saal sal seker meer besoek word as ooit en mooi uitgang gee vir die geesdrif te Porterville.

TABANKULU:

The Mount Ayliff members are combining with Tabankulu to form a playreading society amid some enthusiasm. We wish them well.

UPINGTON:

Upington is planning their new library building. At the moment the library is set up in an old house. A real innovation in film shows is the open air film show held there.

VANRHYNSDORP:

„Sedert die begin van Julie beleeft die Noordwes n drukke tyd. Ja, tot dusver is dit regtigwaar n uitstekende winterseisoen vir hierdie geweste; n dorre woestynland van skaars vier maande gelede het ontaard in feitlik n sprokieswêreld. Besoekers (of liever „blommekykers“!) stroom gevvolglik van alle uithoekse van die Republiek en elders na die ou Namakwaland.

En nou, n eienaardige verskynsel vir my as Streekbibliotekaris, bly die feit dat juis die Provinciale Streekbiblioteek, hier op Vanrhynsdorp, soveel besoekers

se aandag trek. Dis absolut verbasend om te sien hoeveel toeriste se kameras en 8 mm.-rolprentkameras se lense vir etlike oomblikke staar na die naam bord voor die gebou, die gebou self, asook die Bibliobus.

Die Streekbiblioteek is wel strategies baie gunstig geleë en die deurganger moet dit ongevraag opmerk. Die toeris vanaf die Suide neem, sodra hy die dorp binnekom, kennis van die groot naam bord voor die Streekbiblioteek; vir die toeris vanaf die Noorde dien die Bibliobus in die agterplaas met „Kaapse Provinciale Administrasie Biblioteekdienst“ - "Cape Provincial Administration Library Service", in groot letters op sy kante geskilder, as n net so doeltreffende uithangbord.

Ek vra myself weer die vraag af: Watter aantrekkingskrag bied hierdie instansie dan? Baie beslis is die uiterlike voorkoms van die gebou waarin die Streekbiblioteek tydelik gehuisves is nie in hierdie geval n halm om na te gryp nie. Nee, dit gaan hier om dinge van veel dieper aard as bloot oppervlakkige skyn. Dit gaan hier om daadwerklike belangstelling in aangeleenthede van opvoedkundige en kulturele aard.

Soos reeds gesê, sommige besoekers is dan tevrede met n foto of twee. Ander weer, ondergaan n meer intense prikkel en bevind hom of haar (of albei) baie spesdig, soms half huiwerig, by die

hoofingang van die gebou. n Spoedig daaropvolgende, vriendelike uitnodiging om binne te kom is natuurlik waarop in afgawting gewag word.

Maar moenie vir een oomblik dink dat ongerieflike omstandighede, waarin die besoekers hul bevind, hul belangstelling demp nie. Dit is van n onuitputbare aard. Die boeke op die rakke word besigtig, die filmkatalogus en kunsafdrukkatalogus word deurgeblaai, gevvolg deur n paar vlugtige blikke deur die albums met kunsafdrukke, en ja, dis nog steeds werklikheid - glad nie n droom waarin die besoeker hom bevind nie - n tamaai kis vol lang speelplate!

So is onder andere dan n bezielde stadsvader van n dorp daar bo in Noord-Kaapland hier weg. Ek dink ek kan n voorstelling waag, nl. dat die Streekbibliotekaris van daardie betrokke afdeling, na wie hy verwys is vir enige onderhandelinge, baie spoedig met hierdie heer sal kennis maak.

My enigste wens en vertrouedan, dat die saadjies op biblioteekgebied, wat hier vanuit die blomwêreld na ander dele mag oorgewaai het, n spoedige en kleurvolle oes mag oplewer." J. Marais

LOCAL ACTIVITIES

THE NEW BUILDING - NOISES AT DAWN

By 7 a.m. even an indefatigable Director has slunk home to rest his weary head and the noise of

the Punch-Card Machines at 48, Keerom Street are but a memory of yesterday, but at Chiappini Street the noises of dawn smite the ear unremittingly.

The pick and shovel, the cement-mixer, the crane on its hardly-firm moorings and the harsh shovelling of gravel grate unfeelingly except for some passing poet-musician of the twentieth century. They herald the dawn of a new building which now amid the whistle of trains and the sss of steam from the dock area rises to house us all.

About 150 huge holes, excavated to rock depth (there must be no vein of clay under the concrete or cracks will appear in the future building) lie vacant to the sky. These will be lined with concrete and support eventually the huge rounded pillars of concrete which bear the superstructure of the Cape Provincial Library Service Headquarters. These pillars are the foundations on which will rest the six floors of the future Building with all its weight of paper, and intellect! Stout pillars, indeed!

The whistle shrills, the gravel grates, water lies blinking in the excavated holes, lit by a young sun, hopefully illuminating the building to be. Sweat glistens on black faces, light guilds the backs of workers no differently than when the Sphinx was born.

So rises our building of wisdom to house wisdom among its sounds of dawn.



BOEKEBESPREKINGS BOOK REVIEWS

FICTION

DUKE, Madelaine

Ride the brooding wind.

Cape, 1961.

A highly readable novel set in China in the late 19th and early 20th centuries which moves with a sweep through two generations of English, Russian and Chinese characters. The background is unusual and the writing well up to the standard of this popular author.

J. A.

MANLEY-TUCKER, Audrie

Dark Bondage.

Mills & Boon, 1961.

An excellent romance with a thriller side-plot which defies anyone to guess the real killer in the web of mystery and intrigue.

J. S.

RAYNER, William

Reapers.

Faber, 1961.

A very topical story of the

uprising of the African, set somewhere in Africa. It depicts the struggle of the White man to keep his head above water against the surge of African nationalism. I found this a fairly accurate picture of the thoughts and ideals currently prevailing. Characterization is good and it is written in a flowing and refreshing style.

D. D.

SCHULBERG, Budd

What makes Sammy run.

Bodley Head, 1961.

A reprint of the author's first novel originally published in 1941. It is the prototype of many since, and sets a high standard. The story of the unscrupulous youngster climbing to success in Hollywood is told, with apparent clever slickness, but real care, and the moral is implicit.

J. A.

WILDER, Robert

Handful of men.

Allen, 1961.

This author should write more westerns as this one is much better than some of his earlier novels. It is exciting and full of action, and the characters are individuals, not types. The unconventional ending is an added advantage.

E. S.

FIKSIE

RABIE, Jan S.

Groen Planeet.

Balkema, 1961.

„Toekomsverhaal oor die eerste kolonie op Mars". Die verhaal speel af in die jaar 2000. 'n Agtal mense word as proefkonyne na Mars gestuur om daar n bestaan te probeer voer.

„Die fantasie word op merkwaardige wyse volgehou en bevat, snyde n les in die aanpassing, ook wel n aktuele boodskap vir ons tyd. Hoewel nie huis n boek van enige literêre pretensie of verdienste nie, is dit beslis iets wat n mens oor n reñnerige Sondag soet sal hou". (W.E.G. Louw). Sterk aanbeveel vir jong mense en die liefhebbers van toekomsverhale. E.S.

VAN MELLE, J.

Verspeelde lente.

Nasionale Boekhandel, 1961.

n Roman wat gaan oor n meisie wat geld bo liefde gekies het, en deur hierdie dwase keuse die lente van haar lewe verspeel het - vandaar die titel. Met hierdie werk het die outeur nie heeltemal reg aan homself laat geskied nie. Hy kon miskien meer aandag aan die tema en karaktertekening in die verhaal gewy het. Maar ten-

spye van n paar tekortkominge is die boek die moeite wert om te lees. Veral sy eenvoudige en sobera taalgebruik is treffend.

E.S.

VAKLITERATUUR

SMALL, Adam T 301.4568 SMA
Eerste steen.

H.A.U.M., 1961.

„Adam Small se boekie is n roerende en baie persoonlike pleidooi namens die bruinmense vir n verandering van hart teenoor hulle deur die Afrikaners. As sodanig is die inhoud hoogs aktueel, so aktueel dat geen denkende Afrikaner - of hy nou daarmee saamstem of nie - dit sonder meer tersyde kan skuif nie". (W.E.G. Louw).

Dis geen aanval op die regering nie, maar veel eerder op die morele kode wat deur die apartheid opgeroep word, vandaar ook die Christelik individuele oplossing aan die end. A.H.d.V.

HUGHES, Donald J. T 539.7213 HUG
Verhaal van die neutron, vert.
uit Eng. deur Fred le Roux.

Tafelberg-uitgewers, 1961.

„Een van n reeks wetenskaplike

boeke wat enigeen met gemak kan lees. Hulle is net so eenvoudig en boeiend as wat hulle nodig is vir enige mens met 'n greintjie nuuskierigheid oor sy wêreld en sy tyd. Die reeks word tans deur vooraanstaande wetenskaplikes en opvoedkundiges in die V.S.A. vir skoolgebruik opgestel. Duidelik geskryf met baie tekeninge. Hier in Suid-Afrika word hulle weer deur deskundiges in Afrikaans vertaal." (Jan Rabie)

Taal uitstekend en wetenskaplike feite goed verantwoord.

E. S.

PHILANDER, Peter J. T 839.361 PHI
Vuurklip.

Nasionale Boekhandel, 1961.

P.J. Philander het met hierdie tweede digbundel van hom die prys in die wedstryd van die Departement van Onderwys gewen. Hierdie treffende en indrukwekkende gedigte word in sterk, fors, beeldryke taal weergegee.

Philander is ongetwyfeld die grootste Bruinmensdigter van Suid-Afrika.

Die inhoud sou meer gewees het as die "storie" nie aangegee word nie. Dit gaan vir die digter eerstens nie om die storie nie, maar om die gebeurtenis as simbool.

Gedigte van 'n hoë gehalte - 'n aanwinst vir die Afrikaanse letterkunde.

A.H.d.V.

NON-FICTION

ADCOCK, Cyril J. 150 ADC
Fundamentals of psychology.
Methuen, 1960.

Exceedingly satisfactory basic outline of psychology. It gives a sensible classification, and clear definitions and descriptions, a short list of suggested reading and an adequate index. Almost a summary of a psychology course for laymen, with sufficient interesting examples to keep up the interest, but absolutely no melodrama.

J. A.

WILSON, Dorothy C. 266.454B SCU
Dr. Ida.
Hodder, 1959.

This is the story of a most remarkable woman. The daughter of a doctor-missionary in India, she saw the number of girl wives who died in childbirth because their religion did not permit them to have a male doctor. Although she had had no intention of staying in India or becoming a doctor she studied medicine and then dedicated her life to healing the sick and training Indian woman to become doctors and nurses. She also helped to form hospitals and medical schools. A rewarding biography.

O'BALLANCE, Edgar T 355.31 OBA
Story of the French Foreign
legion.

Faber, 1961.

Originally formed in 1831 to get rid of some surplus soldiers, the Foreign Legion has been fulfilling this function well enough ever since and it provides ample material for description. Through the Legion's association with most international squabbles, the book not only contains a mass of past historical facts, but also touches on recent events in Indo-China and Algeria. Interesting and informative reading. D.G.R.

MILLS, John 371.425 MIL
Careers through art.
Museum Press, 1961.

Although this book is based on conditions in Great Britain, it gives a great deal of information which would also be useful in South Africa. Details about the great variety of careers to which a training in the visual arts leads are clearly set forth. The book has a clear neat appearance. S.T.

FELL, William R. 627.7 FEL
Sea surrenders.
Cassell, 1960.

A specialised but very interest-

ing description of the intriguing and dangerous work of deep sea salvage teams, with special reference to the clearing of the Suez Canal after the Anglo-French invasion in 1956. P.O.

WILLIAMS, Moyra 636.10882 WIL
Adventures unbridled.
Methuen, 1960.

This is a delightful and interesting book, very well written. It describes the training of three horses to be ridden and controlled in hurdling and show-jumping without a bit. The personality of each horse emerges most clearly and amusingly, and anyone interested in horses will find the book entertaining and instructive. J.A.

LEWIS, Cecil D. 821.04 LEW
Book of English lyrics.
Chatto, 1961.

This anthology covers four centuries, 1500-1900, of the poetry of Great Britain and Ireland. The first section comprises what the editor calls *songs*, poems composed to be sung to music. Then a section is devoted to *story lyrics* which include examples of anonymous folk poetry. This includes such favourites as Cockles and mussels, Old Meg and The Foggy Dew. *Lyrical poems* is

the third group and the fourth and last section is called *Devotional Lyrics*. Here appear lyrics from the two notable periods of religious poetry in England, that of the carols composed mostly between 1400 and 1647, and the

period of Donne, Herbert, Crashaw and Traherne. Here we find favourites like The Holly and the Ivy, The Pilgrim song, and Christ whose glory fills the skies. A charming anthology.

S.W.S.

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Hutchinson, 1961. 152.5 3

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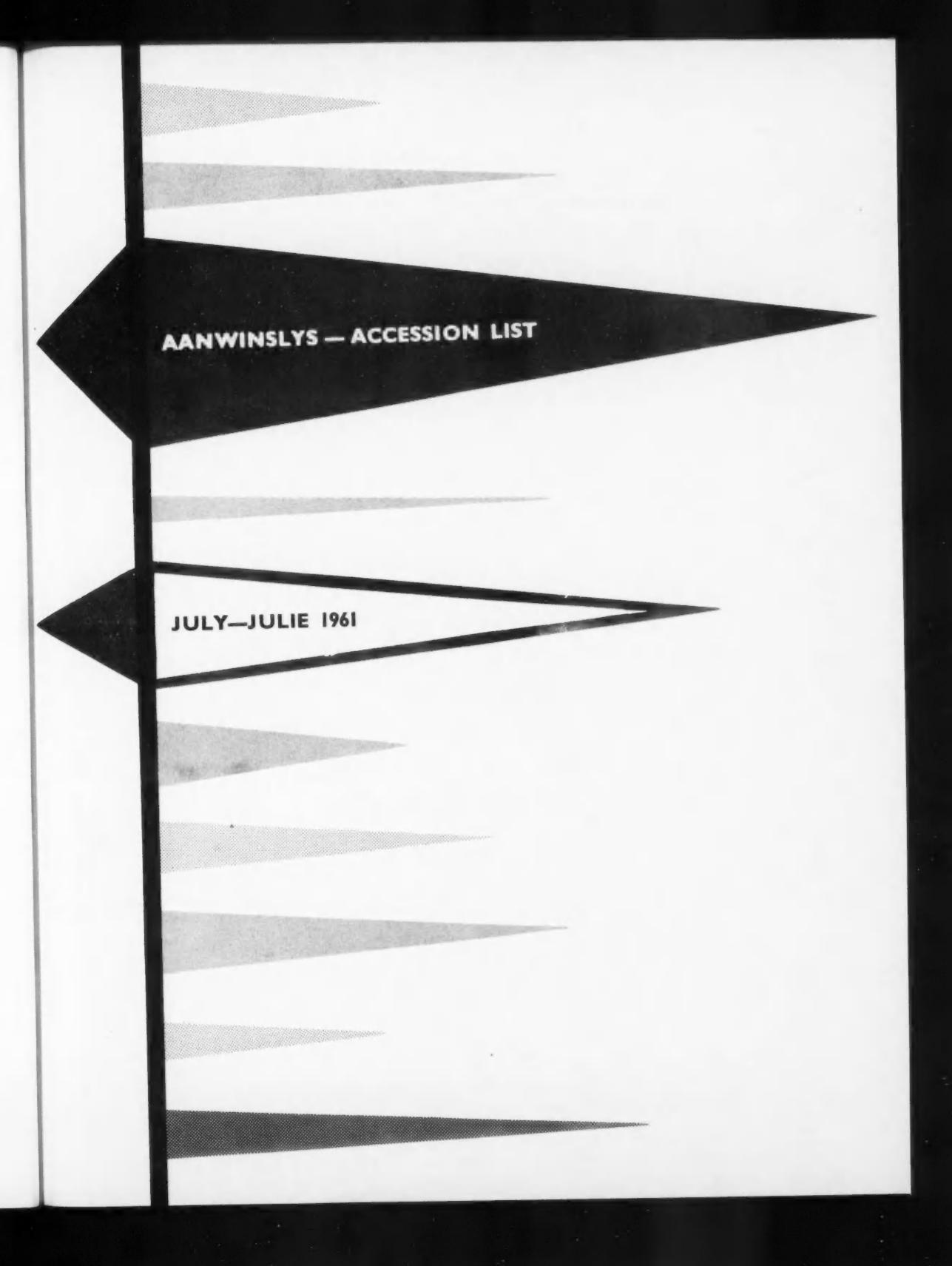
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JULY—JULIE 1961

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